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DR HANSLICK ON THE GRAND OPERAHOUSE, PARIS.

(Concluded from page 526.)

As Mad. Miolan towers artistically above all the other ladies of the Grand Opera, so does the popular baritone, Faure, tower above the men. His easy and elegant style of acting still shows that he came from the Opéra-Comique. In the noble development of the tone, and in the perfect blending of the latter with the clearly articulated words, in all the artistic resources of vocalisation and expressive cantilena, Faure is not to be surpassed. It is only when anything depends upon iron energy and force of voice that he is behind our own Beck in the results obtained. Faure's Don Juan ends just about where Beck's Don Juan begins; in the banquet scene of the second *finale*. Such parts as that of Nevers, in *Les Huguenots*, become, in Faure's hands, without his putting himself intrusively forward, central points of interest in the drama. Marcel is still sung valiantly by old Belval, the Paris Draxler. In Ambroise Thomas's *Hamlet* Faure plays the part of the hero with intelligence and delicate feeling, and Mad. Miolan that of Ophelia with quiet grace. They are supported very unworthily by Mad. Gueymard, a veteran songstress without a voice, or the least trace of talent, as Queen Gertrude; by a very middling King Claudius (Ponsard); and by a melancholy little tenor (Bosquin) as Laertes.

I heard a different set of artists in Halévy's *Juive*. Mdlle Mauduit as Rachel, the most insignificant and uninteresting singer it is possible to conceive. She appears in the first act with blond hair combed upwards, and a broad plait round her forehead, without turban or veil. Her whole performance was not even bad; it was a nullity. The representative of Eleazar, Monsieur Solomon, soon won the sympathies of the audience, who, the day before, had put up with M. Villaret, as Raoul. A vigorous, well-grown young man, with a soft and sonorous tenor voice, which, though somewhat veiled and not quite taking enough in the high notes, sounds as healthy as his style is simple and straightforward. We prophesy for this beginner, so liberally endowed by nature, a fine career, provided he possesses sufficient industry and intelligence. There was certainly nothing of the latter quality to be discovered in his Eleazar, for he had not the least notion of the part. Neither the national characteristic of the Jew, nor his fanatical disposition, thirsting for revenge, were indicated by a single look. M. Solomon played the whole part with his head majestically erect, in an unctuous manner, as mild as buttermilk, and as though he wanted to bless all Christendom—a perfect apostle. Never have I witnessed such a dramatic mistake. Mad. Daram, a little person, tolerably devoid of personal charm, who played also the Page in *Les Huguenots*, sang the music of Eudoxie very respectably, with a flexible little voice. Prince Leopold (Bosquin) was evidently a Saxon schoolmaster in disguise, and performed with the most exhilarating effect. The operatic performances in Vienna are certainly defective in many respects; but when one is at the Grand Opera, Paris, and thinks of voices like those of Mesdes Ehnn, Materna, Wilt; of Herren Beck, Rokitsansky, Müller, Labatt, and others, one feels a pleasant patriotic feeling permeate one's breast. Let us, however, turn rather to the sunny side of the Paris Opera. I mean the *mise-en-scène*, employing the word in its widest acception. First comes the scenery. This does not belong to the obtrusive kind, in which the painter strives to obtain effects of colour and brilliancy at any price; it consists of poetically-conceived pictures, full of character. How beautiful, and marked by sombre feeling, is the snow-clad landscape and terrace in the first act of *Hamlet*, how regally cheerful the Parc de Chenonceaux in the second act of *Les Huguenots*, with its monumental flight of steps, on which are pictorially arranged a battalion of pages, ladies of the Court, and halberdiers! How charming, and, at the same time, how grand, is the open stretch of meadow, where the tournament is held, in the third act of *La Juive*, with the knightly castle and the mountain range in the background! The art displayed in the scenery finds a pendant in the rich, picturesque, and historically-true costumes, and the effective arrangement of the groups and processions. The entry of the Emperor in the first act of *La Juive*, as well as the tournament and ballet in the third, must be classed among the most perfect scenic specimens of the kind. An unusually charming idyllic picture opens the fourth act of *Hamlet*—the rustic dance, with which Ophelia's original songs are so

gracefully interwoven. The ballets exhibit tasteful splendour and great precision of movement. I could not perceive in them any vast store of female beauty, though (or, because?), being in the manager's box, which is on the stage itself, I had the ladies close to me. I enjoyed a still nearer view of them in the celebrated "*Foyer de la Danse*," an elegant apartment, where the fair dancers congregate in full ballet costume, and receive the homage of the *Jeunesse* (and *Vielliesse*) *dorée*. This is a right which the male subscribers would not give up at any price, and which can be exercised only in dress coat and white necktie. A gem of the new Operahouse, and, perhaps, the most precious innovation connected with it, is to be found—unknown and unappreciated by the public—on the fifth story. I allude to the library and archives of the Grand Opera, preserved in a magnificent locale, and in the most exemplary order. In this respect the new Paris Operahouse is a model for all the theatres in the world, and, some day or other, I will beg my readers to climb up with me to the fifth story aforesaid.

BERLIN.

(From a Correspondent.)

The last novelty produced at Kroll's Theatre was Maillart's opera, *Les Dragons de Villars*, called in German, *Das Glückchen des Eremiten*, a work which has for several years been exceedingly popular through Germany. On the present occasion it has been carefully got up, and, being confided to efficient artists, has proved very attractive. Another trump card at the same theatre has been the "*Gastspiel*," literally, "Guest Performance," that is, starring engagement of the renowned Herr Nachbaur, who opened in the *Postillon de Longjumeau*, and appeared subsequently in *Il Trovatore*. He is a great favourite with the public here, and is rewarded by unstinted applause, recalls, and other manifestations of approval every time he plays.

Herr von Hülsen, Intendant General of the Theatres Royal, has just behaved very much *en bon prince*. He has granted the manager of Kroll's, and also him of the Luisenstädtisches Theater, permission to give, for a certain number of nights, Nicolai's *Lustige Weiber von Windsor* and Gounod's *Faust*, the acting right of both of which belongs exclusively to the Royal Operahouse. This permission has already been accorded to various Berlin theatres, at different periods, as far as regards *Die lustigen Weiber*, but never been hitherto extended to *Faust*. At Kroll's, Mdlle Hasselbeck will be the Margarethe, and Herr Nachbaur, Faust.

There is, at present, a large number of Viennese artists here. Herr Lewinsky is playing at the Wallner-Theater; Mad. and Herr Hartmann, and Herr Förster, from the Imperial Hofburg Theater, have established themselves temporarily at the National Theater; Mdlle Geistinger has taken up her quarters at the Friedrich-Wilhelmstädtisches Theater; and Mdlle Gollmeyer, with Herr Schweeghofer, holds out at the Wattersdorff Theater. They have all been well received by the public and praised by the press.

Herr Theodor Wachtel has been writing to the *Hamburger Zeitung*, and certain reports propagated in the German papers about the engagement he has just signed with Herr Neuendorff for America. He says that, according to his agreement, he is to receive, in large theatres, a third, and in smaller ones, the half, of the receipts, after—and not before—payment of the expenses. At the prices usual for German opera, the largest theatre holds no more than from 4,000 to 5,000 dollars. A return of 9,000 dollars a night—Herr Wachtel says—was possible only in 1872, from April 1 to May 1, when nothing but Italian operas were given by two companies, the Italian and the Parepa-Rosa (English). To what would it lead—enquires the writer—if a manager like Herr Neuendorff, who has to pay a company of 100 persons, including many artists of repute, and to disburse a heavy sum in the shape of rent, were he to hand over the half of the gross takings to one particular "star?" "May I beg of you," he concludes, "to refute this idle gossip, which might make me appear, in the eyes of unthinking individuals, a perfect glutton, who, in a few months, would almost swallow California?"

JOHN HULLAH SPEAKS.*

(Continued from page 520.)

I regret having again to call attention to the difficulties to which the musical instructors are in many instances still subjected, from insufficient accommodation, imperfect apparatus, and want of music. In some colleges the musical practice is held in galleries fitted with desks often placed so near to the seats that standing—the natural posture for singing—between them is impossible. Such galleries also prevent the teacher from moving about among his pupils, and ascertaining what individuals among them are doing. The best arrangement of a music-practice room is the simplest and least expensive conceivable—a perfectly level floor, on which those who practise can be grouped in any way desired. Portable standing desks have the double advantage of enabling several students to read from the same book in an unconstrained posture, and also of leaving the hands free for beating time. With regard to music, the best and the most improving for practice is now so inexpensive that, at a very small outlay, a college musical library can be formed, which, with proper care, might serve for many successive generations of students. In some colleges this has been done, in others my repeated recommendations on the subject have been practically unnoticed. In regard to the choice of music, especially for more advanced students, I have but to repeat my former recommendations, that the slight and short parts—songs still so much in use, be put aside, and that practice be chiefly confined to the choral music of the great masters—Handel, Haydn, Mozart, and the like. It is true that, by a class limited to persons of one sex, the complete presentation of such music—without arrangements which seem to present insuperable difficulties—is impossible; the *practice* of it, however, is on that account none the less valuable, and indeed is likely to be more strictly and accurately carried on. The incompleteness moreover may be at least partially remedied everywhere. At Liverpool Female Training College, where the voices, of course, are exclusively soprano and contralto, the tenor and bass parts are played on a harmonium, and the instrumental, as usual, on a pianoforte. The existing stock of music for either male or female voices *only*, besides presenting many technical inconveniences—the extreme height of some parts, depth of others, and the close texture of all—is neither sufficient in quantity nor good enough in quality to take the place of existing music for the perfect choir. More and more available music for equal voices will doubtless be written; but it is improbable or impossible that any works of art produced “for a purpose,” and in a given time, should equal the spontaneous productions of great masters spread over more than two centuries. The in every way objectionable practice of assigning soprano and contralto parts to tenors and basses, and *vice versa*, has been given up almost everywhere.

I regret having to report that in some few colleges there is still a want of system in the musical instruction; indeed here and there I have been unable to ascertain that there is any. I have had and am likely to have often the pleasure of reporting very admirable results attained by the application of various systems. Not to speak of the uncontrollable inequality of the material on which a teacher has to work, results in the main will depend on *him*, not on books or machinery. Irrespective, however, of the admitted advantage, to the most earnest and skilful teachers, of system in his work, a training school furnishes special reason for the adoption of it; in the fact that its *alumni* have, in their turns, to become teachers themselves, and are not likely in general to attain the knowledge and skill, or the power of turning them to account, of “specialists,” nor ever to have even the time, even if they had ability, to devise systems for themselves.

A good many changes among the musical instructors, and more in the instruction, in the training colleges, have been made since I was first commissioned by your Lordships to inspect them. Though in some instances these have been attended with temporary inconvenience, they have proved in all changes for good. Some of the instructors with whom I was first brought into contact were neither musicians nor teachers; these have for the most part been replaced. Others were musicians and not teachers; many of them have since made themselves such—become more definite in their aims as well as more skilful in reaching them. More than all,

* Report, for the year 1874, by John Hullah, Esq., Inspector of Music, on the examination in music of the students of training colleges in Great Britain.

several artists, both musicians and teachers of high standing—two of them cathedral organists—appreciating the importance of the work to be done in the training colleges, have at some personal sacrifices, taken the musical instruction in them in hand—in one instance under circumstances the most unfavourable that could be conceived, after a considerable interval during which *all* teaching had ceased, following another during which what there had been had proved quite inefficient.

(To be continued.)

BELGIAN MUSICIANS IN ITALY.

By EDMOND VANDER STRATEN.

(Continued from page 277.)

In 1505, the Doge Leonardo Loredano received sumptuously in his palace Anne Condola Aquitana, the wife of Ladislaus, King of Hungary. On this occasion, De Fossa composed a cantata in which he himself took part as a singer. The work was so much liked that the fair sovereign desired to have a copy of it to take with her to her kingdom. Angelo Gabrieli, speaking of the performance, proclaims De Fossa, *præter alias ejus disciplinas in arte musicâ multâ celebritatis*.

Such was the predecessor of Adrien Willaert, hitherto regarded as the first Flemish master who distinguished himself at the basilica of St Mark, Venice. I made the most assiduous search to obtain a specimen of his compositions, but in vain; the political disorders of the XVth century swallowed up everything. Willaert had no trouble in eclipsing the reputation acquired, somewhat easily may be, by his fellow-countryman at the sumptuous court of the Doges. From 1531, Adrien Willaert's works were in request throughout the whole of Italy, especially his *Vespers* or his *Psalms*, which the celebrated Lanfranco caused to be solemnly performed in the Cathedral of Brescia. This skilful theorist valued Willaert exceedingly. He called him his “superior,” and even addressed him, in the antithetical style of the period, the flattering compliment that: “the things of the great have the power of rendering great one who is little.”

A still more eminent contrapuntist, Jean del Lago, praises extremely one of Willaert's songs written to some verses of Horace—Willaert set, also, pieces by Dante and Petrarch—and affirms, when speaking of his “Ave, Maris Stella,” that he is incomparably the best musician in existence. Several documents, of which I have taken note, furnish details full of interest concerning Willaert's madrigals.

Among other works, *La Musica nuova*, containing thirty-three motets and twenty-five madrigals, was almost entirely published at the expense of Alfonse d'Este, who complained bitterly, on learning tardily the temporary abandonment of the manuscript, that the world had been deprived too long of such magnificent compositions. The diffusion of old works by means of the press was enormously costly on account of the imperfection of the technical typographical processes with movable types.

I have collected the most circumstantial data concerning Willaert's arrival in Venice, the way in which he performed his duties, his emoluments, his travels, etc. His reputation as an honest and upright man was never falsified. A good husband, he wrote the first model of an oratorio, and called it *Susanna*, after his wife. Among other privileges, he was granted a house rent free, in the canons' quarter, in *canonica*.

Towards the end of his life, he was attacked by home-sickness, and went three times to Flanders, on the pretext of private business, *pro suis negotiis*. Broken by age, eaten up by gout, he thought, on his bed of pain, of his relations, of his friends, and of Zarlino, his glorious pupil, and, in an important codicil, dictated his last wishes. Besides the notary duly summoned for the purpose, Antonio Bargas, the celebrated chapelmaster of the house of Tarvis, assisted him in this last manifestation of his vast intelligence. On the 7th December, 1562, Willaert rendered up his soul to God. The following day, the Testament was opened in presence of the corpse. Of the seven wills left by this illustrious son of Flanders, and which I have transcribed literally, with a view to a special biographical study, not one, we must say at once, contains the slightest allusion to his birthplace, long supposed to be Bruges. We might really say that all the great artists of former days agreed to conceal most carefully from posterity the spot where they were born. The chances of the

town of Roulers are considerably improved. Long after his death, this celebrated man was invoked as the model type of a perfect theorist and practical musician. A deed of the procurators of St Mark contains the following: *Tra li più principali nella professione di molta reputazione, per essere non solo peritissimi nella pratica, ma fondatissimi nella teoria, famosissimi, come fu maestro Adriano.*

Nor is Cyprien de Rore, his pupil and successor, omitted, the amount of praise bestowed on him almost equalling that decreed to the master himself. The first steps of Cyprien de Rore in the career of musical composition date from his extreme youth, as evidenced by a "Miserere," which I came across at a large literary store, and which he produced in *Flandra, quando era giovine, et scritto di sua mano.* This precious autograph manuscript, contained in an oblong book, with another (a "Sub tuum"), belonged to one of his most distinguished pupils, Luzzasco Luzzaschi, a composer of madrigals and a native of Ferrara, who received it from the master in 1557, and who, in his turn, made a present of it to Cardinal Borromeo. Its authenticity is certified by the said Luzzaschi, in a letter dated from Ferrara, the 29th September, 1606. Concerning the stay of Cyprien de Rore in this city, as well as his artistic life in Venice and in Parma, I possess several documents elucidating completely whatever there was obscure and problematical in his career. A single specimen will suffice. Cyprien de Rore quitted voluntarily—from religious scruples, perhaps—the post of Chapelmaster to Hercules II., Duke d'Este, and retired, in 1559, to Antwerp, to his parents, who had been reduced, by a series of misfortunes, to poverty. In his modest asylum he heard of his old patron's death. Having become in some sort a burden to his family, he lost no time in writing to Alphonso II., who had succeeded his father, offering that prince his services, and assuring him that, of all the appointments he might obtain, the one which he (the new Duke) could confer on him would be the most agreeable. He did not succeed in his efforts; and, a short time afterwards, resigned himself to accept, from devotion to his old master, Willaert, the place of vice-director at St Mark's, Venice. From a preceding letter, I know that he was at Antwerp on the 1st May, 1558, and that he proposed returning to his post on All Saint's Day. At the end of his request, he assured Alphonse II. that, in case of non-success, he should not be less devoted to the Duke's illustrious family. He kept his word; for scarcely was he installed at Venice before he dedicated to the Duke one of his finest motets. Alphonse II., like his father, exceedingly fond of music, must have been exceedingly flattered by this delicate mark of attention. A few years previously, having forwarded Albert of Bavaria a new mass, "Præter Rerum," by Cyprien de Rore, he received a letter of felicitation, in which the praise of the master, *insignis magister*, is couched in terms which raise him to the first rank as a melodist and harmonist: *Inter alia que hujusmodi exquisita multa habemus hanc missam primam ponemus.* When contemplating, at Munich, the magnificent volume on vellum of the Flemish musician's works, copied by order of Albert of Bavaria, and ornamented with a portrait of the famous artist, the reader will be able to see how sincere and true was the above declaration. In the opinion of the judicious Pittoni, Cyprien de Rore was the first to adapt with perfect regularity the words to the music. There remains a fourth Flemish master who became celebrated at Venice. This was Jacques de Buus, a high-class organist, concerning whom I possess some highly curious information. It relates, among other things, to the victory he obtained in 1541, over his valiant competitors, by thirteen voices out of sixteen, in the examination to which he was subjected for the place of organist at St Mark's; to his discontent with his financial position, despite the sums given him to assist his family; to his mysterious departure from Venice, and to his temporary retreat to Vienna, whence he made a promise, by some intermediary, but in vain, to resume his functions for 200 ducats annually. What became of him till the year 1553, at which date he figures, for the first time, in the official list of organists at the Court of Vienna? This is a fact which subsequent researches may, perhaps, discover. This famous artist, *musico prodigioso*, as a competent historian terms him, maintained a literary correspondence with the learned Doni, thanks to whose intervention he founded the Society of *Pellegrini* at Venice.

(To be continued.)

Lohengrin in London, 1875.

(To the Editor of the "Musical World.")

Sir,—We are Teutons, and would willingly to write English poetry. In reply to the poetry in *Musical World* of the number of the week, we have wrote some German lines, and have got a friend to translate them on our account. Here they are, Sir:—

Wagnerites ne'er make petitions,
Spite of Hersee's last editions
Of thoughts that can't our judgment win.
Thoughts ably framed by better men
Than Hersee, aye, full ten times ten,
Though their subject's *Lohengrin*.

But Hersee follows in the wake
Of men whose views are hard to shake:
He scarcely holds it as a sin
To catch the breath of prejudice,
And give to worth the serpent's hiss—
'Tis thus he treats the *Lohengrin*.

'Tis sad the judgment Hersee deems
The best that comes from Wisdom's beams
Should at this time of day begin
To censure music having aim
To make an opera worth its name,
Like that we know as *Lohengrin*.

Of this no more—of him we'd speak
Whose acts pronounce him rather weak,
And merit kicks upon his shin.
He knows of music scarce a rule,
But talks as if he'd formed a school,
Whereby to judge of *Lohengrin*.

For papers, too, this Hersee writes,
And gives his fancy pretty flights;
Plain facts to know he thinks a sin.
To found a judgment thus on truth
Is not for such as he, forsooth—
And so he sneers at *Lohengrin*.

This Hersee likes a pretty "tune,"
As babies like to suck a spoon;
But what he likes is not within
The works of mighty men of mind:
At music halls he *tunes* will find,
Unlike the strains in *Lohengrin*.

He sneers, and here 's the reason why,
Because his music's "all my eye!"
To learn 'tis time he should begin.
No discord could he e'er resolve,
Or he from sin we'd now absolve,
In speaking spite of *Lohengrin*.

But Teutons with their "sandy features"
(They surely must be funny creatures
If such a hope don't make them grin),
Will now cry out "O lack o' mercy!"
Just hearken, please, to this here Hersee,
He tries to speak of *Lohengrin*.

Sad day for truth if such as he
Were deem'd a judge of harmony!
Who writes of "Covent Garden din."
His censure's praise—his praise is blame
Who knows of music scarce the name;
How can such speak of *Lohengrin*?

Far better he his wit should keep,
For things on which he perhaps can speak,
Without committing venial sin;
But Wagner's muse is near the skies,
To which this Hersee ne'er can rise—
How can he judge of *Lohengrin*?

Yours, truly, A FEW "WAGNERITES."

DRESDEN.—The Theatre Royal re-opened for opera with Gounod's *Faust*. Mdle Adele Löwe, from the Theatre Royal, Stuttgart, was Margarethe, and Herr Randolf, from the Stadttheater, Freiburg, *Faust*.—Herr Schuch, *Hof-Capellmeister*, or Royal Conductor, leaves shortly to assume a similar post at the Imperial Operahouse, Vienna. Though only twenty-eight, he has been here three years, conducting the Court Concerts, Symphony Concerts, and operas at the Theatre Royal.

RICHARD WAGNER.

A PEN AND INK SKETCH.

If I were desired to give an opinion as to the qualities which, next to genius, are most essential to a great reformer or leader of the mass, I should not hesitate to say egotism, and tenacity of purpose; nor would the opinion thus expressed rest solely upon the experiences of a single individual, but upon the conjoint observations of many generations of biographical writers of renown. We can trace the existence of these qualities in the most prominent figures in history's sculpture gallery, from those which are barely visible in its dim perspective, to others which stand gigantic at its open portals. Moreover, a careful study of the characteristics of the various human races, both ancient and existing, would show that they are not alone peculiar to single individuals, but to whole nations, and that those nations which possess them in the highest development have played, or play, an important rôle in the history of the world.* The former quality, especially, is so constantly met with in association with the grandest attributes of genius, that it naturally suggests a thought respecting the extent to which such attributes may be dependent upon it. Indeed, the whole subject would not be unworthy of the careful meditation of the philosopher, and its thorough ventilation would, in a measure, atone for the abuse with which, on this score, many unsuccessful, or but partially successful art reformers, have been assailed; for be it known that the public, accustomed to reason negatively, bluntly associates non-success with egotism and foolhardiness, and confers the palm upon success for wisdom and determination. A moment's thought would be sufficient to convince the most obtuse of individuals of the inconsistency of public opinion on the subject; for that despotic power, instead of admitting the necessity for the existence of certain moral qualities in particular individuals in a degree, and of a character according with the strength or peculiarities of their intellects, expect the moral characteristics of genius to be measurable by their own fixed every-day standard.

This is strikingly exemplified in the case of Richard Wagner. He has been branded on all sides as an egotist, as a merciless critic, as a determined destroyer of recognized forms of art. Granting the truth of these accusations, what, may I ask, are the general attributes of a reformer?† Wagner, who for some things might not be inaptly styled the Luther of music, possesses, like Luther, in an eminent degree, that invincible moral courage and tenacity of purpose, which, as before stated, in association with genius, is so characteristic of the great leaders of mankind. Had it not been for the existence of these qualities in Luther, we should perhaps, at the present day, have been looking forward to the dawn of religious freedom, as many are now gazing at the first streaks of grey which herald the dawn of a new era in the musical drama.‡ "His confidence that his own opinions

were well founded approached to arrogance; his courage in asserting them, to rashness; his firmness in adhering to them, to obstinacy; and his zeal in confuting his adversaries, to rage and scurrility." Who does not surmise to whom these words apply? Disciples of Wagner ponder over them, but learn that they express, in the emphatic language of a Robertson, the character of Luther. As Luther, so Wagner beats out his character with Titanic blows. We recognize him in every line that he writes and every bar that he composes, and in the very absence of those conditions of an art-work which we had thought necessary, we most of all feel his presence. Let us endeavour to learn what beautiful "anmuthige" form can tell us concerning him. This will necessitate a seeming degeneration.

It were difficult to account for the origin of musical form, seeing that, unlike the palpable forms which Nature gives us in a condition to receive the embellishments of art, it has no natural existence, and hence must ever remain to the uneducated mind a nonentity. And yet it is, doubtless, one of the necessities of our existence and of equal importance with all other forms of art. Let me hazard a few conjectures with regard to its origin. Art has been described as the power of doing something not taught by nature or instinct; we might further say that every creative impulse of mankind is a germ of art. Man's first impulse was, perhaps, creative. We can readily imagine that primitive man standing beneath the broad canopy of heaven would feel himself so insignificant a creature, such a waif midst the boundless expanse of the universe, that his first thought might be to limit the extent of his surroundings in order to assert, in a mental process of which he could have been but dimly conscious, an individuality by force of contrast. This could apparently be effected by an artistic effort; for instance, by forming for himself a habitation of such material as he could readily manipulate. Hence we may recognize the fact that it is less to man's freedom of mind, than to his dependency of spirit, that we are indebted for the artistic development of form. This dependency of spirit means nothing less than the recognition (unconscious or otherwise), of the higher power by which the universe is governed. The development of art forms was dependent in no small degree upon pure religion, and, while this remained stable, form was progressive in one recognized direction. Refined infidelity—perhaps also in some case a heightened regard for poetic forms of religion—which of late years has been spreading amongst men of great intellectual endowments, has brought with it a disregard for the art forms in which pure religion, and its inseparable dependency of spirit, found a vent. In the case of works of musical art based upon sacred subjects, we ever find a more rigid adherence to strict form. Freedom of mind, as opposed to dependency of spirit, is apt to travel in quite a contrary direction. This may be observed in the confident assertions of many modern artists and scientists; being, for obvious reasons, more prominent in the case of the latter. The sceptical views evolved by the practical intellect cannot but have effect upon the artistical. In these facts, involved in the tendencies of the 19th century, we may trace a cause and effect, allowing ourselves to be guided by them in our speculations upon the probable future of art, or—as more immediately affecting us—of musical art.

We observe in the case of Wagner an illustration of the extremes to which would-be social and artistic reformers allow themselves to be carried. An abuser of the Jews, and, above all of Meyerbeer, who was his friend when he most needed one, he himself writes flippantly on matters of faith, and on subjects which, during the existing state of things, must remain intimately connected with social happiness and well-being; and this he does, not in the lusty and sincere spirit of the great divine who told us, "Wer liebt nicht Wein, Weib, und Gesang, der bleibt ein Narr sein Lebelaug," but in the manner of a cynic. For such misdeemeanour he is justly held answerable. Let us not, however, forget the artist in the man. Wagner must, undoubtedly, be recognized as one of the most versatile geniuses of the present century, not alone as a propounder of new theories, but as one who, of all men, is best able to work up to his own standard of excellence. He is possessed of mental faculties which have, perhaps, never existed in such development in any one individual since Greece was in her zenith, and when the drama was, doubtless, much as he would make it now. Formalists had thrown down the gauntlet, and said, "Raise it at your peril;" and, with-

* It is a somewhat curious fact that the leading characteristics of both the ancient Romans and the English should be the much-decried egotism, for these races have done more towards spreading civilization and refinement, than perhaps all the rest collectively. We might, then, assume that to this characteristic we owe, as a nation, our energy and strength of will for suppressing abuses and carrying out reformation on a grand scale. Herr Scherr was far from intending to pay us a compliment when he wrote ("Studien"): "Der Grundstock des Römerthums war von Anfang an und blieb bis zuletzt die Rohheit, und der vortretendste Charakterzug in römischen Wesen, ist gener brutale Egoismus gewesen, wie er mit solche bronze sternigera Frechheit seither nur bei einem Volke wieder vorgekommen und vorkommt—beim Engländer," which, translated, reads: "The nature of the Romans, from first to last, was, in its very root, coarse; and their most striking characteristic was that brutal egotism, which, with such brazenfaced impudence, has, since then, only appeared, and still appears, in one race—the English."

† Occasion may be here taken to differ from Herr Dannreuther, who says: "Nor is Wagner's drama an attempt at the reformation of the opera," &c. While the verb reform means "to change from worse to better," Wagner will not be wholly undeserving of the name "reformer."

‡ The terms of ridicule, and abuse, which have been showered upon the devoted head of Wagner, are hardly less amusing than those which fell to the lot of Luther. While amusing myself at a book-stall, in Munich, in the year 1869, I happened to hit upon an old German Catholic pamphlet of about the time of the Reformation, in which Luther was accredited with being possessed of some hundreds of devils, which were severally named, in perfect order, three columns to the page.

out a thought as to what might follow, he had accepted the challenge. Never before was such a radical change contemplated by a musician; and, whatever success may have attended his efforts, he owes solely to his intellectual gifts, associated with energy, endurance, and moral courage, or, as some would have it, egotism, obstinacy, and arrogance. WALTER E. LAWSON.

MADAME PATEY.

(From the "Saturday Programme.")

What opera is to Italy, so are oratorio and the British ballads to England. During the last ten years English opera, properly so-called, has been sadly neglected in London, but we have kept up our taste for ballads and oratorios with a vengeance. Our repertory in each department is a most extensive one, while, so far as artists and chorists are concerned, we are equal to any nation on the face of the globe. In Germany the taste for oratorios is shared with that for operas. In Italy oratorios are almost unknown. The Americans do not at present possess our opportunities and resources in this respect, though they are fast making up for lost time; while the taste for oratorio in France, long dormant, is now apparently only about to be revived. In England the case is different. Not only in London, where we have upwards of thirty amateur choral societies, but in every town of any importance in the provinces may be found associations of amateurs who practise and perform oratorios and other choral works. The love of this branch of the art is, in fact, general throughout the country, and the numerous performances of oratorios given in the course of the winter season afford employment to almost as many artists as can be found for the work. This being the case, it almost becomes a matter of course that the name of a great and popular English vocalist should be peculiarly identified with oratorio. And so it is in the case of Madame Patey. First as Miss Whytock, afterwards as Madame Patey-Whytock, and still more recently as Madame Patey, the lady has been for many years celebrated as an oratorio singer. Since the retirement of Madame Sainton-Dolby, Madame Patey has come still more into prominent notice, and she now stands, without fear of rivalry, the leading contralto of England. There is no artist, English or foreign, before the public who can approach her on her own ground, and in oratorio Madame Patey unquestionably stands the first contralto vocalist of the day. When last year the energetic and talented M. Lamoureux made a vigorous and highly successful attempt to reintroduce oratorio into France, it was to Madame Patey that he applied to become his chief contralto soloist. Jealous as French musicians naturally are of the supposed pre-eminence of their own country in all musical matters, the utter absence of a French contralto vocalist of adequate talent and experience for the performance of oratorio was perforce admitted, and Madame Patey was offered, and accepted, a special fee to cross the Channel to sing the *Messiah* in French. All the articles, critical or adulatory, that could be written, and all the applause gained in her own country, cannot proclaim Madame Patey's high talent better than this simple fact. Few, very few, English artists are able to make a name on the Continent; but Madame Patey's success in Paris was so great that she was specially retained to sing before the highly critical audience of the Société des Concerts (better known as the Conservatoire Concerts), the performance of which, amateurs need hardly be reminded, rank on the Continent equal only to those of the Gewandhaus Concerts of Leipzig and the Philharmonic Concerts of Vienna. In America, too, Madame Patey is a great favourite, and this, notwithstanding that the New World possesses some highly-gifted contralto vocalists of its own. As a ballad-singer Madame Patey has also a high and well-merited reputation. It has been said, and with some degree of truth, that many vocalists of high talent cannot sing a simple ballad. This is, to a certain extent, a fact, so far as many foreign artists are concerned, but most English vocalists can sing ballads. Madame Patey's fame, in this respect, therefore, needs no special comment; she has for many years been the chief contralto vocalist at Mr John Boosey's ballad concerts, while, for every important concert given in London or the provinces, at every musical festival, and wherever there is English music to be sung, we find Madame Patey's name at the head of the list of contraltos. In the English provinces Madame

Patey's popularity has long ago been assured. A distinguished English amateur once said he had heard a great many English and foreign artists in the provinces, some were highly popular: some were much admired for special gifts of nature or of training; some drew large audiences for brilliancy of vocalization; but the name of Madame Patey was held throughout the country with a general feeling of the deepest respect. This is true. The lady is greatly admired as an artist, but it is a still more flattering mark of regard to say that Madame Patey is universally respected as an Englishwoman. It has been the custom at this season of the year, for some years past, for Madame Patey to take round the provinces a representative troupe of English vocalists. Other troupes, both English and foreign, go the rounds, some to give concerts, others to give performances of operas; but, though they often attract large and brilliant audiences, Madame Patey's concert party never suffers in popularity by competition. It appeals especially to a very large class of provincial amateurs, who love to hear English music sung by English vocalists; and Madame Patey's concert troupe finds nightly employment in the large towns until the winter performances of oratorio interfere with the arrangements of the individual members of the company, and it is compelled to be temporarily disbanded. It may surprise many amateurs to hear, although the directors of country choral societies and other provincial entrepreneurs are fully aware of the fact, that, notwithstanding the large number of English vocalists available for the purpose, so great is the demand at Christmas time, that the engagements with the principal artists have to be made in July, and that, except for special occasions, it is almost hopeless to retain the services of the leading English vocalists after September or October. In any notice of Madame Patey it would be impossible to avoid mentioning the name of her husband, Mr J. G. Patey. As a theoretical and practical musician Mr Patey holds a very high position; so high, indeed, that if he had been gifted by nature as he is gifted in art he would have been able to make for himself a great name in English history. How much each of this talented couple owes to the other only their private friends can tell; nor does it so far concern the public to know. Madame Patey is now in her prime as an artist. By dint of hard work and great talent she has raised herself to the high position she now occupies, and when (we hope many years hence) she, following the example of her eminent predecessor, Madame Sainton-Dolby, chooses to relinquish the more active duties of her profession, and to seek repose in honourable retirement, she will enjoy the consciousness that she has done her duty to her art, and has fairly earned the right to the proud title of a representative English vocalist.

Opera at Venice.

(Extract from a Private Letter.)

MY DEAR —, Although not here in the flesh, you are in spirit wherever any artistic interest exists, therefore I give you a short record of events musical, in which we sympathize. You perhaps know that a short season of opera at the Fenice is now commenced, and that several of our old friends are engaged to sing—Albani, D'Angeri, Marchisio, Marino, Maurel, and Bagagiolo. The season commenced on Wednesday last with *La Sonnambula*—(Albani, Marino, and Bagagiolo)—and a capital performance it was. Albani had a very hearty reception, and was throughout the evening in great favour with her audience. From the first she sang well; but, putting on steam for the *finale*, she completed her triumph most signally amidst extraordinary enthusiasm. Poor Marino had a somewhat relaxed throat, but did well in the second and third acts. Bagagiolo was an actor here, and sang his music better than I ever heard him elsewhere. The prices being high, and there being a party opposed to the Fenice in the interest of one of the other theatres, the audience is severe, and will only recognize something approaching perfection. It would be unjust to Bevignani to omit to tell you that he has got a very good orchestra and chorus, and that he has them well under command. If it were not for the heat and the mosquitos, I should like you to be here this moment. Yesterday I was obliged to take an "air-bath."

J. P.

Venice, July 29, 1875.

TO CORRESPONDENTS.

DR TURKEY.—Yes. Léopold de Meyer, Vivier, and other artists, had the distinguished honour of playing to the late Sultan, who, with his harem, listened from behind a curtain, hookah-smoking.

OCTAVIAN.—The best account of Adolphe Adam is to be found in the "Notes Biographiques" which form the introduction to Adolphe Adam's own book, *Souvenirs d'un Musicien*—to which was subsequently added a second volume, entitled *Derniers Souvenirs d'un Musicien*.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World,

LONDON, SATURDAY, AUGUST 7, 1875.

IN another page will be found an autograph (*fac-simile*) letter from the late Cipriani Potter, predecessor of Mr Charles Lucas, as Principal of the Royal Academy, a friend of Beethoven's, and one of the most learned and accomplished of English musicians. Cipriani Potter guided the studies of Bennett and Macfarren, and was loved and revered by them both. The work of Schubert, played by Arabella Goddard, to which reference is made, was the *Fantasia-Sonate* (Op. 78); the trio of Bennett was the one in A major ("Chamber Trio").

THE NEW GRAND OPERAHOUSE.

AT the ordinary meeting of the Metropolitan Board of Works, Colonel Sir J. M. Hogg, M.P., in the chair, reference was made to the New Grand National Operahouse now erecting by Mr Mapleson, on the Thames Embankment, about which, very recently, there was an animated discussion in the House of Commons. We append a brief summary of what was said. Mr Selway had the following notice on the paper:—

"It having been reported in the newspapers that Colonel Beresford, M.P., had stated in the House of Commons that he had the authority of Mr Mapleson for saying that he had been compelled by the Board to employ Mr Fowler as architect for the new Operahouse to be erected on the Victoria Embankment, and also the contractor engaged upon the works; he (Mr Selway) will move that the clerk do write to Mr Mapleson, inquiring if he has made any such statement, and, if so, upon what foundation it was made.

"Mr Selway said the Chairman had been good enough to give an answer to the statement in the House of Commons, which he believed was satisfactory to the members and to the public at large. Although the Board were sensible of the advantage of the Chairman having a seat in the House of Commons, it must be remembered that the Board were not a Government Department, but were answerable to their constituents and amenable to a Court of Law if they did anything wrong or contrary to the powers with which they were entrusted. Colonel Beresford made a very strong statement in the House on Friday, to the effect that the Board had compelled Mr Mapleson to employ a certain architect. Before he moved his resolution he wished to ask the Chairman whether anything had transpired with reference to this matter since he (Mr Selway) had put his notice on the paper.

"The Chairman said, in answer, that Mr Vulliamy, the superintending architect, had shown him a letter received from Mr Mapleson denying altogether the statement made by Colonel Beresford. The Chairman thought such a communication should have been made to him, and not to the superintending architect,

and Mr Mapleson had been so informed. That gentleman had written him a letter, of which a copy had been sent to Colonel Beresford with a request that he should make the denial as public as the charge had been made. He had no doubt he would do so.

"Mr Selway said, under those circumstances, he begged to withdraw his motion, and would move instead that the letter be entered on the minutes. The motion was put and agreed to."

The question is now, therefore, whether the affirmation of Colonel Beresford, M.P., or the denial of Mr Mapleson, is to have the greater weight. As we believe that both gentlemen have stated that which was their sincere impression, we can only arrive at the conclusion that there must have been some misunderstanding, which it will not be very difficult to clear up. Neither Colonel Beresford nor Mr Mapleson is capable of deliberately stating that which he knows to be untrue; and we have little doubt, as we have a sincere wish, that the matter in dispute may be speedily and satisfactorily set at rest. Nor can what Sir J. M. Hogg stated in the House with reference to Mr Fowler, the architect, be for one moment discredited. This further warrants our belief that the whole matter will end in smoke. The New Grand National Operahouse will be erected. We live in hope that we shall be able to assist at the first performance, and, moreover, have the gratification of seeing both Colonel Beresford and Sir J. M. Hogg among the audience—as patrons of Mr Mapleson's new and spirited undertaking.

CONCERTS VARIOUS.

MADAME LOUISE LIEBHART gave a concert at 137, Harley Street (by permission of Captain and Mrs Coster), on which occasion she was assisted in her vocal exertions by Madame Roze Perkins, Mdlle Bunsen, Mr Lewis Thomas, and others. The pianists were Signor Tito Mattei and Miss Lillie Albrecht, the latter performing Thalberg's *Andante* in D flat with admirable grace and expression. This young artist is acquiring an enviable reputation by the true feeling which she imparts to her pianoforte performances and the perfect style of her manipulation. She is always heard with delight. Sir Julius Benedict, Mr Wilhelm Ganz, and others were named as conductors of the concert.—*Sunday Times*.

A CONCERT was given on Tuesday evening, July 27th, in aid of the sufferers from the inundation in France. The proprietor of the Langham Hall, Great Portland Street, gave his handsome concert room, and the following eminent artists assisted:—Mdlle Liebhart, Miss Alice Fairman, Mdlle and Mdlle Renard, Mr Nelson Varley, and Herr Werrenrath, as vocalists; Herr Franke, Mr Blagrove, Mr Daubert, Mdlle Varley Liebe, Miss Lillie Albrecht, Miss Bessie Richards, Mr J. Francis Barnett, Herr Ganz, Herr Lehmeier, and Mr Walter Macfarren, as instrumentalists. The concert, as a musical event, was highly successful, all the artists exerting themselves *con amore*, and were highly appreciated by a small but select audience. Mdlle Liebhart gained two "encores," the same honour was paid to Miss Fairman and Mdlle Renard. Miss B. Richards, a young pianist, and pupil of the Conservatoire of Leipzig, had a "recall" after her duo with Herr Daubert. Mr J. Francis Barnett played his fantasia on the *Ancient Mariner* in a masterly style; Miss Lillie Albrecht's performance of a "Galop de concert" was duly appreciated; Mdlle Varley Liebe and Herr Franke's violin solos, as well as Mr R. Blagrove's concertina solo, and Mr Young's flute solo, were most favourably received. The concert was most excellently "conducted" by Messrs Ganz, Lehmeier, and Walter Macfarren. We regret to learn that the concert was not a pecuniary success, very few tickets having been sold. The philanthropic proprietor of the Langham Hall will not, as he had hoped, be able to add to the fund now collecting at the Mansion House.—L.

MR OBERTHÜR had a musical *matinée* at his residence, in Talbot Road, on the 28th ult., which was attended chiefly by his own pupils and their friends. The following was the programme:—Duo, piano and harp, on *Oberon*—Miss Alma Sanders and Mr Oberthür; "Noel Cantique," by Adam, sung by Miss Grace Lindo; Duo, harp and piano, *Lucrezia Borgia*—Miss Kate Dyne (pupil of Mr Oberthür) and the author, who played the piano part; Serenade, "O were I the moonlight," with harp accompaniment—Miss Grace Lindo and Mr Oberthür; Nocturne for three harps—Miss Marion Beard, Miss Kate Dyne, and Mr Oberthür; Song, "Rend' il sereno al ciglio," by Handel—Signor Urio; Concertino for harp—Mr Oberthür; Scotch song—Miss G. Lindo; Piano solo, by Schmidt—

Miss Alma Sanders; "Donna e mobile"—Signor Urio; Duo for two harps, on the *Huguenots*—Miss Beard and Mr Oberthür. With the exception of those marked otherwise, all the other pieces were Mr Oberthür's own compositions, and amongst these his "Concertino" (in which he was most ably assisted by Miss Sanders, who played the piano accompaniment) was particularly admired, as much for the beauty of the composition as its splendid performance by the composer. Mr Oberthür's pupils, Miss Beard and Miss Dyne, acquitted themselves exceedingly well in the parts allotted to them, and their clearness of tone and remarkable execution was particularly observed. Miss Sanders was deservedly applauded for her brilliant performance, and, likewise, was Miss Lindo's fine voice and tasteful singing greatly admired. Signor Urio sang the above-named songs exquisitely, and received his due share of appreciation. Signor Mazzoni was the conductor.

Miss JULIA MUSCHAMP, a youthful pianist (pupil of Mr Lindsay Sloper), gave a *matinée musicale d'invitation* on Friday, July 30, at the elegant residence of Mrs K. B. Lippmann (Gloucester Lodge, Regent's Park), whose Friday's "receptions," during the season, have become quite the fashion. Many artists, known and unknown to fame, have found a welcome in her hospitable mansion; and the use of her elegant rooms for the *début* of a youthful artist is only one among many of Mrs Lippmann's graceful acts. Although Miss Muschamp has already made a few public appearances,—amongst others, at M. Rivière's concerts at Covent Garden Theatre, where she met with well-deserved success,—this *matinée* may be said to have been her introduction to the profession, of which she seems likely to become a prominent member. Her first solo was Liszt's difficult transcription of the quartet in *Rigoletto*. Miss Muschamp's performance of this piece—the excellence of which, however, was somewhat marred by extreme nervousness—gave evidence of great mechanical facility and accuracy, united to tasteful phrasing. On her second appearance this nervousness had been overcome, and Schumann's "Slumber Song" and Chopin's Valse in A flat (especially the latter) were played in a manner that thoroughly justified the applause which rewarded her. Miss Muschamp also accompanied M. Claude Jaquinot in the *Andante* from Mendelssohn's violin concerto, and took part in Sir Julius Benedict's effective double duet (for four performers on two pianofortes), in which are linked together an *andantino* by Sir Julius himself (a beautiful movement), and a lovely posthumous mazurka by Chopin. The other performers in this piece were Sir Julius Benedict, Mr Lindsay Sloper, and Miss Amy Staniforth (another pupil of the latter), whose performance, no less than Miss Muschamp's, elicited the warmest commendation from the composer. Miss Muschamp received the further assistance of Madame Louisa Liebhart, Miss Helen d'Alton, Signor Urio, Herr Werrenrath, Signori Caravoglia, and Monari-Rocca, Mr Morant, Mr W. Ganz, Herr Blume, and Signor Tito Mattei, all of whom did justice to their well-known talents, and deserve the hearty thanks of the young artist for the cordiality with which they came forward to enhance the success of her *matinée*.

A LONE ONE'S REQUEST.*

Maiden, wilt have me?	And, through life's journey,
Say "Yes" or "No."	Shield thee from harm!
Maiden, I'll love thee,	Some one must have, &c.
Through weal or woe!	Here, then, my dearest,
I must love some one,	Rest on my breast;
That is quite true;	Let me enfold thee,
Say, pretty maiden,	Safe in my nest:
Shall it be you?	Read thee and sing thee,
Some one must have me,	All the day long;
Say "Yes" or "No."	Love be the burden.
Some one must love me,	Love, true and strong!
Come weal or woe:	Some one must have, &c.
I must love somebody,	Some one will have me,
True; do you see?	She has said "Yes;"
Say, dearest maiden,	That one will love me,—
Shall it be thee?	Long happiness!
Come to my labour,	Here is the maiden,
Lonely, 'tis true;	This one in blue;
Give it thy sunshine,	Safe in my labour,
Maiden in blue!	She will be true!
I will return it,	Some one will have me,
Ardent and warm;	She has said "Yes," &c.
Malvern News.	BERTIE.

* Copyright.

THE AMERICAN REVIVALISTS.

(Continued from page 521.)

Meanwhile, these two men come on a "Mission" which turns out to have been singularly well-organized and adapted to the end in view. You cannot listen to them and say that they are impudent or intrusive men in any sense of the word. The one who preaches stands in a half-apologetic manner, and rarely lifts his hand or uses a gesture of any kind till he becomes excited with his own thoughts, and even then the gesticulation only lasts for a minute or two. The one who sings has, with a well-modulated voice, a manner altogether unobtrusive. The preacher, indeed, speaks as one who holds a commission to speak for some great potentate. His "dear brethren" expresses his consciousness that he is the biggest and eldest brother of the family. In speaking of Naaman the Syrian, directed, past the Royal Palace, to the Prophet's humble home, and then of Elisha sending a message instead of coming out to "call on his God and anoint the leper," it was impossible to mistake the fact that Mr Moody knows "how to abound" as well as "how to abase." The tone of voice when he said, with Elisha, "Let him come to me and he shall know that there is a prophet in Israel" (the King meanwhile powerless), and Naaman's "There is no God on all the earth," &c., was not to be misunderstood. There was unmistakable pride, albeit the sermon was one continued denunciation of pride, as the sin by which angels fell. A blind man listening to Mr Moody would be likely to deem him extraordinarily conscious of power—proud, not of himself, but of his commission to preach; but even a blind man would not deem him personally offensive, while a looker-on would be likely to see that there was in him another and a deeper vein than pride. Then it is quite certain that Mr Moody is not an ex-prizefighter, and we have no reason to believe that Mr Sankey is an ex-publican. In fact, the biography of the former tells a singular history of the struggles of a well-conducted, resolute, untaught young man to do something to give effect to his views of duty. As a Sunday scholar he had been voted dull, a boy who neglected his opportunities. When he sought for "Church fellowship" he was advised by the minister and others to wait until he understood more of Christianity. When finally admitted to the Chapel Guild he attended a prayer meeting, and, venturing to speak, was taken aside and kindly admonished not to make any such attempt again, he was quite "missing his vocation." This was in Boston, when the now revivalist was about eighteen years of age. Discouraged here, the would-be preacher tried smaller meetings in out-of-the-way places, but always with the same result. He was, people said, a Christian, and his friends said, a remarkably good Christian; but it was agreed on all sides that he might as well attempt a labour of Hercules as try to make himself a speaker. We mention these facts as evidence, not of Mr Moody's Christianity, but of a decision of character and a strength of will which have led materially to his eventual success. In despair he removed to Chicago, and worked (as before in Boston) as a clerk in a shoe store. Here he again began teasing the Churches. Every class in a certain Sunday school to which he applied, he was told, had its teacher, but he was welcome to class-room if he could "hunt up" a class—a state of affairs, we presume, unknown in England. In a week he hunted up eighteen lads, and had his "class." We need not further follow his story. He made a school for himself, to reach the poorest people, and a preaching room with the same object. He worked incessantly, refusing salary, going away to railway stations on preaching tours, without money to pay his fare, trusting that railway fare and food alike would come somehow, preaching to soldiers during the war, and doing all manner of work for their good; and so on, through trials and adventures, in some cases, of a remarkable kind. His geniality (one of the main causes of his success where hundreds failed) may be judged from the fact that, when he had a congregation of some hundreds of people, he visited every one of them, or every house, on New-Year's Day, to say "A happy new year;" and he never lost sight of any of his flock. He had an interest in his people, and they could hardly fail in time to have an interest in him. Is not this a fact worth noting?—the man made friends by being every one's friend. These facts we take from a published biography, which seems fair and reasonable. And now as to the cause of the Revivalist's success, under so many disadvantages, in these islands.

(To be continued.)

Tuesday Apr. 5/70

3, Craven Hill,
Hyde Park. W.

My dear Mr. Davison,

I was perfectly
charmed with your
performance throughout,
yesterday evening.

I never understood
so well, or enjoyed
Schubert's Sonata so
much, you brought
out all its beauties;
but I was most
delighted with your
exquisite

playing in Bennett's
beautiful Trio, I
only hope that he
present to hear it.
The reception you
met with on each
occasion, must have
gratified you; thanking
you for the very
great treat,

Believe me
yours Very Truly,
Frederic Potter

Mad.^{ms} Arabella Goddard
26. Upper Wimpole Street
Cavendish Square
W

GAIETY THEATRE.

The performances of "opéra comique" at this theatre being terminated, Mr Hollingshead, after a short interval devoted to English versions of "opéra bouffe" (*Barbe Bleue, La Fille de Madame Angot, &c.*), has instituted another kind of entertainment. This he describes aptly enough as "operas in English," for while some of the pieces announced are, in a strictly musical sense, of home growth, others, though verbally assuming an English dress, regarded in the same light, are pure exotics. The direction of the new enterprise is confided to Miss Blanche Cole, who brings with her a company of singers elected chiefly from among those who for some time past have been entertaining visitors to the Crystal Palace on the Crystal Palace stage; and, as these are for the most part artists of ability and experience, there can be little reason for complaint. Among them, in addition to the directress, are Miss Lucy Franklein (contralto), Messrs Aynsley Cook and Ledwidge (basses), Mr George Perren (tenor), &c. The conductor is Mr Sidney Naylor, who has an efficient chorus and orchestra under his control. The opera chosen for the opening night was Vincent Wallace's *Lurline*, which, if not accepted by some judges as its composer's very best, has certainly been his most popular since *Maritana*, his first, was brought out at Drury Lane, in 1845, under the still remembered government of Alfred Bunn. Although *Maritana* at once earned him reputation, Wallace only gave one operatic work in the interval elapsing between its production and that of *Lurline*. This was *Matilda of Hungary*, for which Mr Bunn himself wrote the libretto, and which, though frequently performed at Drury Lane in the early months of 1847, and containing some excellent music, failed to please like its immediate precursor, and is now comparatively forgotten. Wallace did not again come forward as composer for the theatre until 1860, when Miss Louisa Pyne and Mr W. Harrison were guiding the destinies of English opera at Covent Garden Theatre—Mr Alfred Mellon, "Our English Costa," as he used to be styled, being conductor. In that year *Lurline* was produced, with the manager and manageress, Messrs H. Corri, Santley, &c., in the cast. The brilliant success it achieved can hardly have been forgotten. Wallace now again assumed the place he had won by *Maritana* and lost by *Matilda*, as the most formidable rival of Balfe. *Lurline*, now fifteen years have passed away, although other works of the kind have come from its author's pen, still retains its popularity, and may be pitted against Balfe's *Satanella*, just as *Maritana* may be pitted against the *Bohemian Girl*. For the same reason that *Satanella* is less frequently and generally heard than the *Bohemian Girl*, *Lurline* is less frequently and generally heard than *Maritana*; the latter work, in each instance, being more elaborate than its predecessor, and, therefore, more difficult to perform—we mean in its integrity, as it should be performed. The libretto of *Lurline*, by the late prolific Edward Fitzball, might have trammelled many musicians, but did not trammel Wallace. Stripped of its incongruities, the main idea is simple enough. A water nymph, enamoured of a mortal, first lures him to her abode in the depths of the Rhine; then allows him to revisit his native home, trusting that after a brief lapse of time he will return; and, lastly, finding he does not return, assumes the responsibilities of mortality herself, as the only means of becoming the wife of her earthly lover. That is all; but it was enough to supply the poet-librettist with materials to build up a three-act grand opera, which, however incongruously shaped, served the composer to excellent purpose.

The distribution of characters in *Lurline* at the Gaiety is almost everything that could be desired. Miss Blanche Cole, as the heroine, finds music equally suited to her voice and style, and sings it throughout with a natural and charming expression that cannot fail to impress and interest her hearers—as is convincingly proved by the applause and "encores" with which she is greeted. Miss Lucy Franklein is well suited in the small part of Ghiva, and gives "Troubadour enchanting," one of the quaintest and prettiest of romantic ballads, with the graceful simplicity that best becomes it. Mr George Perren, one of our most practised dramatic tenors, is quite at home as Count Rudolph, *Lurline's* terrestrial lover, and par-

ticularly distinguishes himself in the Balfe-like ballad, "Home of my heart," which lies well within the compass of his voice, and brings out to advantage his best qualities as a singer. Mr Aynsley Cook is a capital Rheinberg, and makes of a notable "heavy father" a by no means unacceptable personage from a dramatic point of view, winning strong sympathy by the manner with which he gives the ballad, "A Father's Love." The part of the Gnome, a creation peculiar to the Fitzball-Bunn school, whose presence or absence would make no difference whatever to the general plot, is melodramatically impersonated by Mr Ledwidge. This gentleman delivers the Bacchanalian, "As in the cup the bead flies up," with unctuous geniality. The minor characters of Liba and the Baron are competently sustained by Miss Liepold and Mr R. Temple.

Among the operas promised are Balfe's *Geraldine* (*Puits d'Amour*) and *Satanella*—the former originally produced at the Paris Opéra-Comique, the latter at Covent Garden Theatre.

THE LONDON ACADEMY OF MUSIC.

(From the "Hour.")

The flourishing state of this musical institution appears to have made it necessary to give two concerts at the close of the Easter Term instead of the usual terminal performance. These took place in St George's Hall, were fully attended, and proved highly interesting exhibitions of rising talent. On both occasions a small, but efficient, orchestra, conducted by Professor Wylde and led by Herr Pollitzer and Herr Ludwig, supported the young artists, and pianoforte accompaniments were contributed by M. Marlois and Mr A. Barth. Pianists and vocalists appeared in about equal numbers, and the presence of two young-lady violinists in the orchestra, and their solo performances, as well as the violin playing of Master Jefford and Messrs Gough and Norman, showed that the professional services of those eminent instrumentalists, Messrs Pollitzer, Ludwig, and Paque, are not overlooked. That the pianists in the classes of Dr Wylde, Mr John Francis Barnett, Mr C. K. Salaman, Herr Henseler, Mr A. Barth, and M. Marlois, are rapidly becoming accomplished performers, was manifested in the interpretation of several grand concertos and classical solos. Amongst those who highly discharged themselves were Miss Lizzie Moulding, whose talents are well known, and whose successful appearances in public have well entitled her to the conferred distinction of "Associate;" Miss Florence Hutchinson and Miss Codet, who were bracketed as equals by Sir Julius Benedict at the late competitive examination, and won gold medals; Miss Griffiths, the winner of two gold medals; Miss Deacon, Miss Gurney, and Mr George Gear, all gold medalists. The fine playing of Miss Bath (amateur), Miss Lila Hudson, and Miss Adam, as well as the awards in their favour by Sir Julius Benedict, also justify the mention of their names. By the silver medalists and students less experienced some interesting displays were made; and the talents of Miss Twist (prize scholar), Miss Douglas, Miss Erica, Miss Chaplin (prize scholar), Miss Imeson, Miss Kieser (amateur), Miss Mortlock, Miss Howard (amateur), and little Miss Okey were fully recognized.

The violin playing of Miss Perkins, Miss Jane Hutchinson, and Master Jefford, as also the violoncello playing of Mr Gough and Mr Norman, attracted much notice, and were features of interest in both concerts.

The successful results of the good training vocalists receive in the classes of those eminent masters, Signors Garcia, Schira, Lablache, Traventi, Scuderi, and Tartaglioni, were observable in the singing of Miss Blanche Atkins Lucas (who lately made such a successful *début* in Donizetti's opera, *Betty*), Miss Kate Gordon (who was highly recommended by the jurors of the Crystal Palace Music Meetings), Miss Myers (gold medalist), Miss Putney (gold medalist), Miss Macgee (late prize scholar), Miss Lanville (gold medalist), Miss Webster (prize scholar), Miss Rose Howard (amateur), Miss Effie Youatt (prize scholar), Miss Caldwell, Miss Morgan, and Miss Erica.

The progress made by Mr Theodore Barth (prize scholar) in tenor singing, and the artistic style of Mr Frank Thomas (winner of one of the baritone prizes at the late National Music Meetings), also showed that the great Italian *maestri* resident in this country are successfully promulgating their delightful art. That the highest branch of musical education—viz., composition—is also

successfully taught at the London Academy of Music was made apparent by a performance by Mr Gear of a movement from his sonata in C minor. As it will be seen that Mr George Gear (a son of the well-known vocal professor) has just won a gold medal for harmony and counterpoint, it is not necessary to allude to his proficiency as a musician; but it may encourage him to persevere as a composer to acknowledge that the final movement of his sonata points to great imaginative powers, and a sense of the "beautiful," which are the prerogatives of real musical talent. Both concerts commenced and terminated with concerted pieces, very well played by Mr Trew and the Misses Mossop, Holmes, Sheriff, Parting, Wharton, Parfett, Poole, Tomkins, Dyer, and Axtens. It is right also to mention that the interest in the second concert was enhanced by the unannounced appearance of Miss Leonora Braham (now a member of Mr and Mrs German Reed's company) amongst her former associates, and by her charming and artistic singing of the "Air de Bijoux," from *Faust*; also that Miss Dyne (a pupil of Herr Oberthür, the renowned harpist) played one of her instructive fantasias with great success.

The names of the successful competitors in the harmony classes for gold medals were announced as Mr A. R. Boissier (amateur), Mr George Gear, Mr Trew, and Miss Codet; as successful competitors in the pianoforte classes, Miss Florence Hutchinson, Miss Codet, Miss Gurney, Miss Deacon, Miss Griffiths, and Mr G. Gear; as competitors who would have received gold medals had the numbers not been limited, Miss Bath (amateur), Miss Lila Hutton, and Miss Adam; as successful competitors for gold medals in the singing classes, Miss Leonora Braham, Miss Lanville, Miss Putney, and Miss Myers.

The competition for silver medals not having been brought to a close until the morning of the second concert, the names of the successful competitors were not announced, but it was stated that these would shortly be published.

The total number of students, including amateurs, who are reaping the advantages of the musical education given at the London Academy is said to be 263.

A NEW STORY.

(To the Editor of the "Musical World.")

SIR,—If a story is to be told, it might as well be told correctly. The "New Story" (which, by the way, is an exceedingly "old one") mentioned by your correspondent, "Childley Pidding," is well known on the Continent. The distinguished pianist was Leopold de Meyer, and the affair took place, not in Prague, but in Vienna, where Leopold de Meyer had the honour to play before the then reigning Emperor Ferdinand. After the performance, the monarch—towards artists always kindly disposed—went up to L. de Meyer, congratulating him, and saying, "Really, Herr von Meyer, I have heard many pianists, but"—at this juncture, L. de Meyer, in anticipation of the eulogiums to follow, deeply bowed; when the Emperor continued, "Indeed, Herr von Meyer, what I was going to say was, that during my life I have seen and heard many pianists, but never one who perspired so much as you." This is as the story is known abroad. Whether it be true, or not, is quite a different thing. To me it always appeared as belonging to the class of "Si non vero è ben trovato;" but, on the other hand, it is quite authentic that the ex-Emperor Ferdinand was very fond of music, and especially delighted in the compositions of Mozart and Haydn; the latter he could remember personally. He used to play, daily, the piano himself, and chiefly the symphonies of the above-named masters arranged as pianoforte duets. A few years ago the writer of these lines had himself the honour to play before the ex-Emperor, at his residence upon the Hradshin, in Prague, and remembers with pleasure with what lively interest the venerable monarch listened to his performance, asking for two more pieces in addition to those already in the programme, and expressing his gratification in the most gentle and encouraging terms. Since then the ex-Emperor Ferdinand became too weak to play the pianoforte himself; he, nevertheless, gratified his love for music by having it daily for an hour played to him; and Professor Smitta, of the Conservatory of Music in Prague, had the honour of being engaged for that purpose. It was on June the 29th, when, at the usual hour, from two to three o'clock in the afternoon, Professor Smitta played one of Haydn's symphonies, that at its conclusion the ex-Emperor Ferdinand became suddenly and alarmingly ill, and by 3.40 p.m. his soul had entered the regions of Eternal Harmony. His loss was for Prague a very great one. His kindly disposition was well-known, and he left many magnanimous proofs of his benevolence and noble heart.

C. O.

ACORNS, SLOES, AND BLACKBERRIES.

BY GIBBS GIBB GIBBS, Esq.

No. 8.

Langehaw, senior, an ingenious organist and mechanic, set the barrels of the celebrated organ belonging to the Earl of Bute. Handel mentions in very flattering terms the masterly manner in which these barrels were set, stating that the effect was equal to that produced by the most finished player.

Leoni, a Jew, was considered, in 1777, one of the best singers in England. He was engaged both at concerts and at the opera. In 1778 he went to Dublin. Before this period he had sung at synagogues in London, where people of the first rank went to hear him. The Jews, however, afterwards dismissed him from their church service, because he had sung in the *Messiah* of Handel, and at the theatres.

Linus was first among the Greeks who invented verse and music; to him is attributed an account of the exploits of the first Bacchus, and a treatise upon Greek mythology written in Pelasgian characters, which were, also, those used by Orpheus, and by Pronapides, the preceptor of Homer. Diodorus says that Linus added the string *lichanos* to the Mercurian lyre, and gives to him the invention of rhythm and melody, which Suidas, who regards him as the most ancient of lyric poets, confirms. He is said by many ancient writers to have had several disciples of great renown, among whom were Hercules, Thamyris, and, according to some, Orpheus.

Mathew Lock was originally a chorister in the cathedral church of Exeter, and a pupil of Edward Gibbons. The musical world is indebted to Lock for the first rules that were ever published in this kingdom on the subject of thorough-bass. A collection of these were inserted in a book entitled *Melothesia*, which also contains some lessons for the harpsichord and organ, by himself and other masters. It is well known that Lock was the composer of the music to Shakspeare's plays of *Macbeth** and the *Tempest*, as altered by Sir William Davenant, and, in conjunction with Draghi, to Shadwell's opera of *Pysche*. Dramatic music was that in which he chiefly excelled, but there are likewise extant many valuable compositions for the church. Lock composed the music for the public entry of King Charles II., and was appointed composer-in-ordinary to that monarch. Lock appears to have been a man of an unpleasant and quarrelsome disposition, and consequently involved himself in continual broils.

Nicolo Logroscino was born at Naples towards the end of the seventeenth century. Logroscino, whose comic name appears to reveal his facetious genius, endeavoured, on his first entrance on his musical career, to enrich the comic muse by new subjects. He threw such gaiety into his compositions, selected such agreeable and burlesque subjects, that his fellow-citizens surnamed him "*Il Dio dell' Opera Buffa*" (the god of comic opera). To Logroscino is due the merit of the invention of the *finale*; and this single fact would suffice to assign him an honourable place in the history of his art. None of his works are now in existence, and he is but little known out of his own country, as he would only compose in the Neapolitan dialect.

Edvardus Lopez, or Lobo Lupus, was *beneficiarius* and *maitre de chapelle* in the cathedral church at Lisbon in the year 1600. He published, or left in manuscript, many works. Towards the end of his life, when in his one hundred and third year, he was made rector of the Archiepiscopal seminary. His master in music was Manoel Mendes, of Evora, and his countrymen speak in the highest terms of his musical talents.

* Not so well known with regard to *Macbeth*.—Ed.

RICHARD WAGNER, AND HIS *RING OF THE NIBLUNG*.

(From the "New Quarterly Magazine.")

(Continued from page 519.)

The third act introduces us again for the last time to Wotan. The hero of his choice, born from his own blood and inspired by his divine will, yet not acting by his command, has taken the ring from the powers of evil. Henceforth light and law and order, represented by the upper gods, are no more threatened by darkness and chaos. Yet Wotan feels that this order itself has been superseded by a new impulse, viz., the free action of human volition, we might almost say genius. The god has grown old; he knows that his end, "The Dusk of the Gods," is approaching, and willingly he resigns the earth and its joys to youth and spontaneity unimpaired by the shackles of traditional law. In this voluntary act of resignation lies the catharsis, the expiation of Wotan; yet when he meets Siegfried on his way to Brynhild's rock, and the young hero, impatient of delay, treats the unknown stranger's advice with scorn, the old pride once more is roused in his bosom, and, threatening, he holds up his spear; but Siegfried, drawing his sword, cuts the holy weapon in pieces. The runes incised on it have lost their power, the old order of the world is broken, and Wotan disappears for ever from the scene to prepare for his final doom. The remainder of the drama is taken up by Siegfried's ride through the fire, and his awakening of the spell-bound Brynhild. The ensuing love duet equals in grandeur that in the "Valkyrie," which it surpasses in pure joy and tenderness of emotion. In Siegfried's arms Brynhild forgets Walhall and its splendour; the divinely impassible shield-maiden has been transformed into a loving woman.

Thus Siegfried dwells with Brynhild in her rocky fastness. She teaches his inexperienced youth the wisdom of her runic lore—an important feature of the Germanic myth, which endows woman with the gifts of superior knowledge and prophecy. On leaving Brynhild in search of new adventures, Siegfried gives her the ring of the Niblung as a pledge of his faith.

The "Dusk of the Gods," the last drama of the trilogy, shows us Siegfried at the court of Gunther, a mighty king, who lives in splendour in his high hall by the Rhine, with his sister Gutrune and his half-brother Hagen. The latter is Alberich the Niblung's son, and the purpose of his sojourn amongst men is to regain for his father the possession of the fatal ring. By his advice a magic potion has been given to Siegfried, which makes him forget his troth plighted to Brynhild, and deeply enamours him with the maidenly charms of Gutrune. To obtain her hand he promises Gunther to gain for him possession of Brynhild, whose very name has been erased from his memory by the powerful philtre. Assuming Gunther's form by the power of his tarn-helmet he returns to Brynhild's rock, and compels her by the force of his arm to share his couch with him; but a drawn sword placed between them separates Siegfried from her who is sacred to him as his friend Gunther's wife. The next morning Siegfried hastens back to his beloved Gutrune, followed more slowly by Gunther and his despairing bride.

On her arrival Brynhild is met by Gutrune and Siegfried in his own form; and recognizing on his finger the fatal ring which the hero has taken from her in their struggle, she at once concludes who has been her real conqueror. Vowing revenge, she accepts Hagen's offer to kill her beloved foe, Gunther persuaded by Brynhild of Siegfried's breach of trust weakly acquiescing in the murder of his friend.

The death of Siegfried is treated in accordance with the German Niblungen-lied. Tired from hunting, Siegfried, with Hagen, Gunther, and their followers, sits by a well in the forest. By their demand he tells the knights the adventures of his past life. As his story approaches his first meeting with Brynhild, old memories seem to rise before his mind. They grow more vivid with every new incident he relates, and the moment he mentions the name of his love the veil breaks asunder, and the consciousness of his deed and loss stands before his eyes. But this moment is to be his last. Hagen thrusts his spear into Siegfried's back, who sinks down and dies with Brynhild's name on his lips. His bleeding corpse is carried to the feet of his unsuspecting wife. Thus the glorious hero has fallen a victim to the curse of the

gold. But his death breaks the fatal spell; his redeeming blood has freed gods and men from Alberich's power.

(To be continued.)

PIERSON'S *JERUSALEM*.

BY AMICUS PATRLE (1852).

(Continued from page 520.)

The remainder of my self-imposed task I approach with feelings of deep, and almost fearful reverence. The musical treatment of such momentous topics as it embraces can only be warranted by a firm conviction that *the arts have their religion*, and with all fervent natures such is the case. All fervent natures feel that any emotion, however transient, which shall for the time strengthen the war of the spirit against the flesh, is valuable to that spirit, and that if means are vouchsafed through art, which are applicable to such an end, they assuredly come from God. Under the influence of such impressions, the ideas that flow in melody from a composer's mind become hallowed to a great purpose—so hallowed that one note written in levity would instantly betray itself. It is only the different degrees of conceptional power that can institute the real distinction between artists thus inspired, and they of course are only to be tested by their effects. The conclusion of Mr Pierson's *Jerusalem*, from the point at which we are now arrived, should more properly have been divided, like the prologue, from the body of the work, and considered as an epilogue, into which character it naturally resolves itself. The inspired prophet of the New Testament opens it—"I look'd, and behold a door was open'd in heaven." A second short *arioso* intervenes between this and the chorus of the Alleluia. These two passages of recitative contain the only really imitative music in the oratorio. The first opens with what seems a distant peal of unearthly bells, tuned in the minor mode, and the voice upon these words, "as it were a trumpet talking with me," sings the intervals of a trumpet call. In the second, an imitation of harp opens it, and as the voices of the multitude, of the many waters, and the mighty thunderings gather force, each is severally enunciated by the orchestra. It was a dangerous moment for the recurrence of scenic recollections, but Mr Pierson has, I think, resisted them—the ideas are dramatic, but only in the severest sense.

Frequently as the mere word "Alleluia" has been introduced into sacred music, I am aware only of two celebrated composers who have reserved the rest of the sentences with which it is connected in Holy Writ—Handel and Beethoven, and they neither of them availed themselves of any whole passage. Mr Pierson has taken the greater portion of two verses from the Revelations—"Alleluia, for the Lord God Omnipotent reigneth. Let us be glad and rejoice, and give honour to Him, for the marriage of the Lamb is come." True to the courage which marks his artist-mind, he chose at once that which would supply him with the greatest breadth and variety of colouring. But I feel convinced he also must have turned to ask the sympathy of kindred inspiration from a very great mind in the sister art. Thus Milton sang:—

"So Lycidas sunk low, but mounted high,
Through the clear might of Him who walk'd the waves,
Where other groves and other streams along,
With nectar pure his oozy locks he laves,
And hears the inexpressive nuptial song,
In the blest kingdoms meek of joy and love.
There entertain him all the saints above,
In solemn troops, and sweet societies,
That sing, and singing in their glory move,
And wipe the tears for ever from his eyes.

The musician has treated his subject like the poet, not as the exultant burst of a host, but as the assured joy of the purified spirits, who have attained to the end of all trial. Comparisons will naturally be made by musical people between this chorus and the glorious compositions upon the same theme, whose merit has long been acknowledged; I have pointed out the distinction that exists between them. I myself recall that I am writing before any complete performance has taken place, and that I must not allow enthusiasm to get the better of analysis; still the eye that is accustomed to read music, and the heart that is prone to feel

it, will do much for its comprehension unassisted, and they declare to me unreservedly, that in this chorus the modern master—Beethoven—is equalled, and the ancient—Handel—more closely approached than he has yet been, as far as two works in totally different styles can be compared. I trust the popular voice will bear out my opinion, for the honour of England and her native artist.

(To be continued.)

ZARÉ THALBERG.

(Au Rédacteur du "Musical World.")

MONSIEUR,—Mlle Zaré Thalberg est née à New York le 16 Avril, 1858. Depuis son enfance elle a commencé à chanter tout ce qu'elle entendait en fait de musique. Sa mémoire était merveilleuse. Avec l'âge, sa voix s'est développée. Elle a fait ses études sous la direction du maestro M. Pedro de Abella, mari du célèbre contralto, Mme Elena d'Angri—professeur de chant et chef d'orchestre en Espagne, New York, etc. La voix de Mlle Thalberg est un soprano très juste et très égal dans son étendue. Petite fille de Mme d'Angri, et avec son maestro elle a été élevée dans la bonne école du chant Italien. Votre serviteur, L. M. C.

WAIFS.

Mme Christine Nilsson has gone on a short visit to the Isle of Wight.

Mr John Francis Barnett has gone to pass his vacation at Bangor, North Wales.

Mr J. P. Goldberg has left London for Italy, to pass his holidays at his sister's villa, near Venice.

Mlle Tietjens has gone to take her holiday at Aix-les-Bains, previous to her departure for the United States.

The band of the Garde Republicaine, from Paris, have been playing at the Alexandra Palace with great success.

Flotow's *L'Ombre* has been very successful at Dieppe. When shall we have this much-talked-of work in London?

Mlle Anna de Belocca has been studying the part of Mignon, under the Maestro Alary, both in French and Italian.

The July Festival at Ghent, on the 25th and 26th July, was very successful. Among the pieces performed was *The Seasons* of Haydn.

The nomination of M. Arsène Houssaye as director of the Théâtre Lyrique, although it has not yet appeared in the *Journal Officiel*, is confirmed.

Mr and Mrs Joseph Barnett and family, accompanied also by their daughter, Miss Emma Barnett, the accomplished young pianist, have gone to North Wales.

The troupe of the Opéra-Comique, of Paris, which is at present performing at the theatre of Enghien, goes thence, at the beginning of next month, to Havre.

The concert at Rouen for the benefit of the "inondés," in which Mme Carvalho, Mme Judie, the veteran Poultnier, the pianist, Breitner, &c., took part, realized 7,000 francs.

Our respected contemporary, *L'Europe Artiste*, is informed by its London correspondent, "Vicomte L. de M.," that the "*Tiket of bene*" has been revived at the Olympic Theatre.

A catalogue of the almost countless German *Lieder* has been made out, with the themes attached, by Herr Ferdinand Sieber. A book which has already appeared contains no less than 10,000 songs.

It is rumoured that the post of Principal of the Training School for Music, at South Kensington, has been offered, and is likely to be accepted, by Sir Julius Benedict. We hope the rumour may prove untrue.

Letters from Vienna inform us that all the works of Richard Wagner are to be performed at the Imperial Opera, under the direction of their composer, who will go to Vienna in November to superintend the rehearsals and *mise-en-scène*.

A new lyric theatre is about to be erected at Havana, to be entitled, after the name of its founder, Théâtre-Peyret. It is to accommodate upwards of 3,000 persons—that is to say, more even than the existing Théâtre-Tacon, one of the largest in the world.

The *Gazetta di Venezia* is again enthusiastic about Mlle Albani's performances at the Fenice, where not long since she created so marked a sensation at the representations projected in honour of the meeting of the Emperor of Austria and the King of Italy, to which she was expressly invited.

Mr W. Duncan Davison has gone to Bayreuth, to be present at the grand rehearsals of Wagner's *Rheingold* and *Trilogy* of the *Niblungen*.

M. Guilmant, the well-known organist, has just completed a symphonic oratorio, entitled *Sainte Geneviève*, the poem by M. C. Barthélemy.

The "congé" of Mme Carvalho at the new Grand Opera in Paris expires on the 1st of September, that of M. Faure on the 15th of the same month. There has been no novelty since our last, the operas performed having been *Hamlet* and the *Huguenots*. The decorations for *Faust* and *Robert le Diable*, however, are said to be completed.

The *Gazette Musicale de Paris* states that the Seyyid of Zanzibar, at the operatic representation which he honoured with his presence, paid more attention to the music of the third act of *La Juive* than to the ballet, which it was thought would please him most. The surprise, however—adds our contemporary—was greater when it was learnt that the Seyyid is a pianist of high pretensions. At the house of a manufacturer, where he bought a *piano mécanique*, the Seyyid astonished his hosts by executing, like a real virtuoso, a grand fantasia by Thalberg.

An interesting and attractive concert was given in Langham Hall, in aid of the sufferers by the French inundations, the conductors of the entertainment being Mr W. Ganz, Mr Lehmayr, and Mr W. Macfarren. A number of popular vocalists and instrumentalists gave their services. Madame Liebhart's admirable rendering of Mr G. B. Allen's ballad, "Little birds so sweetly singing" (with flute and piano accompaniment by Mr J. H. Young and Mr W. Ganz respectively) elicited a storm of enthusiasm that did not subside until the vocalist and her coadjutors returned to the platform to repeat the ballad. That talented young pianist, Miss Lillie Albrecht, was also exceedingly well received, and gave with marvellous facility and exactitude Ketterer's "Galop de Concert," a piece calculated to tax the ability of any executant, but Miss Albrecht passed the ordeal triumphantly, and earned a spontaneous tribute of admiration at the termination of her remarkable performance. Hullah's song, "The storm," was given in a praiseworthy manner by Miss Fairman, and, among other artists, Herr Franke (a clever violinist), Mr Nelson Varley, and Mlle Renard greatly contributed to the enjoyment of the audience.—*News of the World*.

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